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Sommario/riassunto	In Digital Image Systems, Claus Gunti examines the antagonizing reactions to digital technologies in photography. While Thomas Ruff, Andreas Gursky and Jorg Sasse have gradually adopted digital imaging tools in the early 1990s, other photographers from the Dusseldorf School have remained faithful to film-based technologies. By evaluating

the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers, this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems, and thus offers new perspectives for understanding the »digital revolution«.
